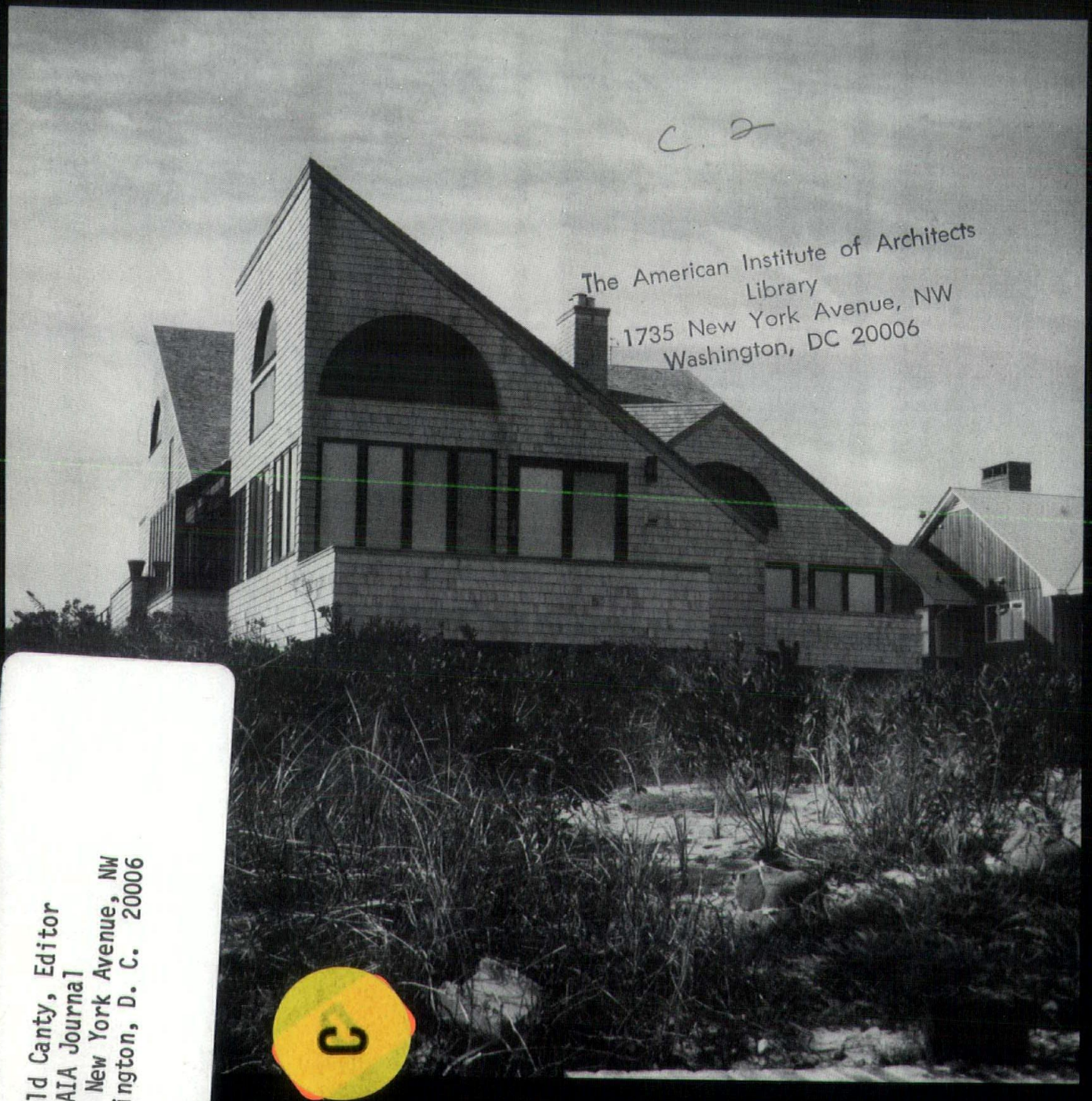
new jersey Architecture



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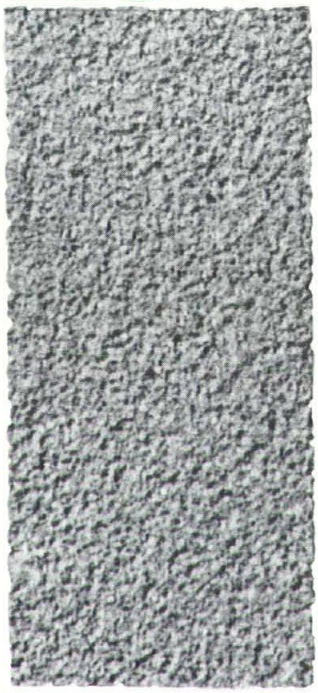

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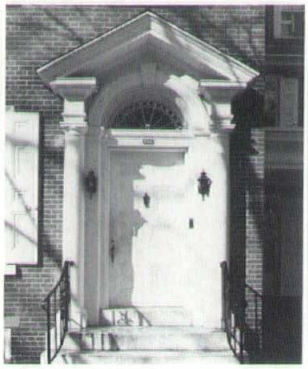

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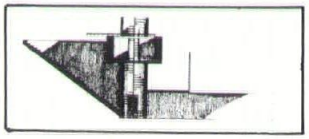

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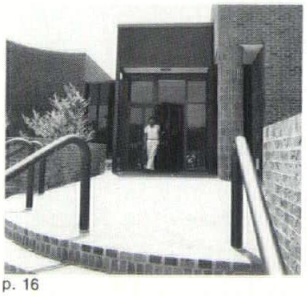

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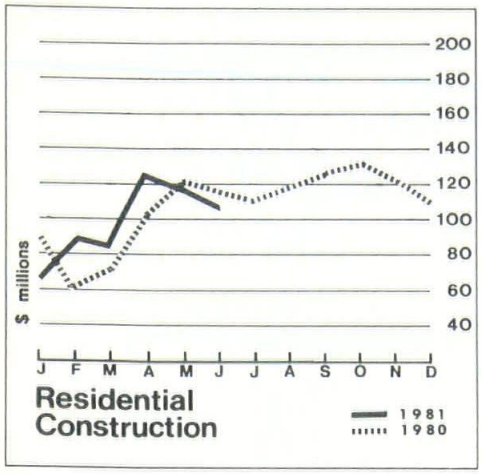
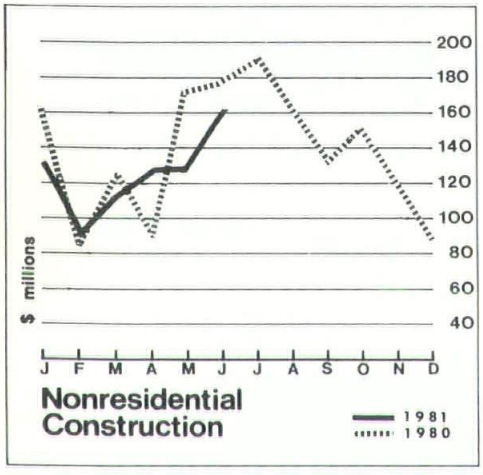
Beach photos courtesy of the NJ VACATION GUIDE.

Cover: Cruz Residence, Bay Head
Architect: Tomaino & Tomaino

outlook

by Alan Spector, AIA





Second Quarter '81

The national economy stalled during the second quarter largely due to the effects of tight money and high interest rates. This slower economic pace, though, has been accompanied by an easing of inflation.

As in the nation, New Jersey's economy has also paused. The state's construction industry has been shackled by austere monetary policy, resulting in a 13 percent decline of statewide construction activity as compared with last year.

Home building activity was most severely impacted by these conditions, registering a 19 percent drop. Nonresidential construction was less effected, declining only 8 percent. However, these figures represent construction volume, and do not take into account the effects of inflation; thus the actual building volume declined even more steeply.

Despite this poor overall performance, construction of medical buildings in New Jersey increased dramatically during the first half of this year. New manufacturing plants, stores and shopping centers also registered substantial increases.

Among New Jersey's counties, construction in Passaic was extremely active during the first half of 1981. Monmouth County also registered substantial increases, while all other counties, including Atlantic, declined severely.

Forecast

Most economic forecasters expect that the economy will turn in a lackluster performance over the next several months. Growth will be sluggish because the economy will be retarded by tight money, high interest rates, and reduced government spending.

The housing industry in New Jersey will continue to be depressed because of these economic conditions, and the poor housing market will in turn impact new store and warehouse construction. According to McGraw-Hill Information Systems Company, construction of office buildings will be reduced somewhat for the remainder of 1981 and most of 1982, but not very severely. The outlook for other types of nonresidential construction, however, is not encouraging. Industrial building will be slow to recover, and institutional building activity will suffer due to lack of public funding.

This outlook is corroborated by data for new plans now on the drawing boards in New Jersey. A decline of 63 percent is forecast for construction of stores and shopping centers. Other types of nonresidential construction expect reductions of 8 to 33 percent, with the surprising exception of government buildings, which registered a large inexplicable increase.

The economy could pick up if interest rates begin to recede and if federal tax cuts are as stimulatory as some analysts hope. A major problem with this scenario is that the tax cuts will pump up the economy, prompting even tighter monetary policy. This will push interest rates upward toward year-end and into the beginning of 1982. Consequently, construction activity will suffer, and continue at a sluggish pace for the months ahead.

Statewide Construction Activity

	April '81	May '81	June '81	Year-to-Date Totals (5) 1981	1980	% Change 1980-81
Nonresidential (1)	$126,402,000	$126,983,000	$162,250,000	$ 688,843,000	$ 750,552,000	Minus 8%
Residential (2)	134,217,000	118,498,000	108,396,000	613,763,000	754,467,000	Minus 19%
TOTAL BUILDING	260,619,000	245,481,000	270,646,000	1,302,606,000	1,505,019,000	Minus 13%

Statewide Nonresidential Construction

Jan. — June 1981

	Bidding Volume (6)	% Change 1980-81	New Plans (7)	% Change 1980-81
Stores & Shopping Centers	$30,033,000	Plus 37%	$ 41,385,000	Minus 63%
Office Buildings	46,836,000	Minus 50%	235,130,000	Minus 8%
Medical Buildings	87,799,000	Over 100%	192,434,000	Minus 14%
Educational Buildings	61,440,000	Minus 29%	67,484,000	Minus 33%
Government Buildings	8,099,000	Minus 57%	77,530,000	Plus 89%
Manufacturing Plants	43,750,000	Plus 69%	83,785,000	Minus 7%

Construction Activity by Counties (3)

	Jan.-June 1981	% Change 1980-81		Jan.-June 1981	% Change 1980-81
ATLANTIC COUNTY			**MIDDLESEX COUNTY**		
Nonresidential	$42,757,000	Plus 22%	Nonresidential	$ 95,783,000	Minus 49%
Residential	25,081,000	Minus 90%	Residential	45,368,000	Plus 25%
TOTAL BUILDING	67,838,000	Minus 76%	TOTAL BUILDING	141,151,000	Minus 37%
CUMBERLAND COUNTY			**MONMOUTH COUNTY**		
Nonresidential	7,667,000	Plus 6%	Nonresidential	42,942,000	Plus 49%
Residential	5,107,000	Minus 36%	Residential	83,577,000	Plus 63%
TOTAL BUILDING	12,774,000	Minus 16%	TOTAL BUILDING	126,519,000	Plus 58%
HUDSON COUNTY			**PASSAIC COUNTY**		
Nonresidential	31,145,000	Minus 45%	Nonresidential	47,514,000	Over 100%
Residential	25,305,000	Plus 16%	Residential	33,153,000	Plus 71%
TOTAL BUILDING	56,450,000	Minus 28%	TOTAL BUILDING	80,667,000	Over 100%
MERCER COUNTY					
Nonresidential	43,913,000	Minus 24%			
Residential	18,186,000	Plus 86%			
TOTAL BUILDING	62,099,000	Minus 8%			

FOOTNOTES

(1) Nonresidential buildings include commercial, manufacturing, educational, religious, administrative, recreational, and other buildings not designed for shelter.
(2) Residential buldings include houses, apartments, motels, dormitories, and other buildings designed for shelter.
(3) Statistics for selected counties shown are based on figures derived from standard metropolitan areas within the counties.
(4) All statistics are based on monthly reports of contracts for future construction, prepared by F.W. Dodge Division of McGraw-Hill Information Systems Co.
(5) Cumulative figures for "Year-to-Date Totals" reflect adjustments not distributed to the individual months.
(6) Based on figures for projects actually bid and under construction this year, as compiled by Engineering News Record.
(7) Based on figures for projects on the drawing board this year but not yet out to bid, as compiled by Engineering News Record.

checklist

Associates Named

In response to the increasing volume, variety and size of its architectural commissions, Rothe-Johnson Associates of Iselin, has expanded its staff and named four associates. The new associates are D. Warren Buonanno, AIA; Peter Morley James, AIA; Joseph M. Sterba, AIA, and Thomas A. Fantacone, AIA.

Work Shown

The Architect as Artist as Architect was the title of the recent showing of the recent work of Peter A. Pizzi, AIA, at the Gallery in Bridgeton, NJ. Mr. Pizzi is a partner in the architectural firm of Architects II Chartered in Atlantic City.

Outreach

The Harsen & Johns Partnership announced the opening of the first in a series of Community Outreach Exhibits of important New Jersey artists. This season's show is exhibiting paintings by Kenneth A. Licht and the sculpture of Ruth Lieberman Schrero. The exhibit is open to the public from 9 - 5 Monday through Friday in the offices of The Interiors Group and Harsen & Johns at 120 County Road, Tenafly.

Nixon House

Eleanore Pettersen, AIA, of Saddle River, was the architect for the home recently purchased by the Richard Nixons. She is also doing the required renovations to meet the Nixons' needs.

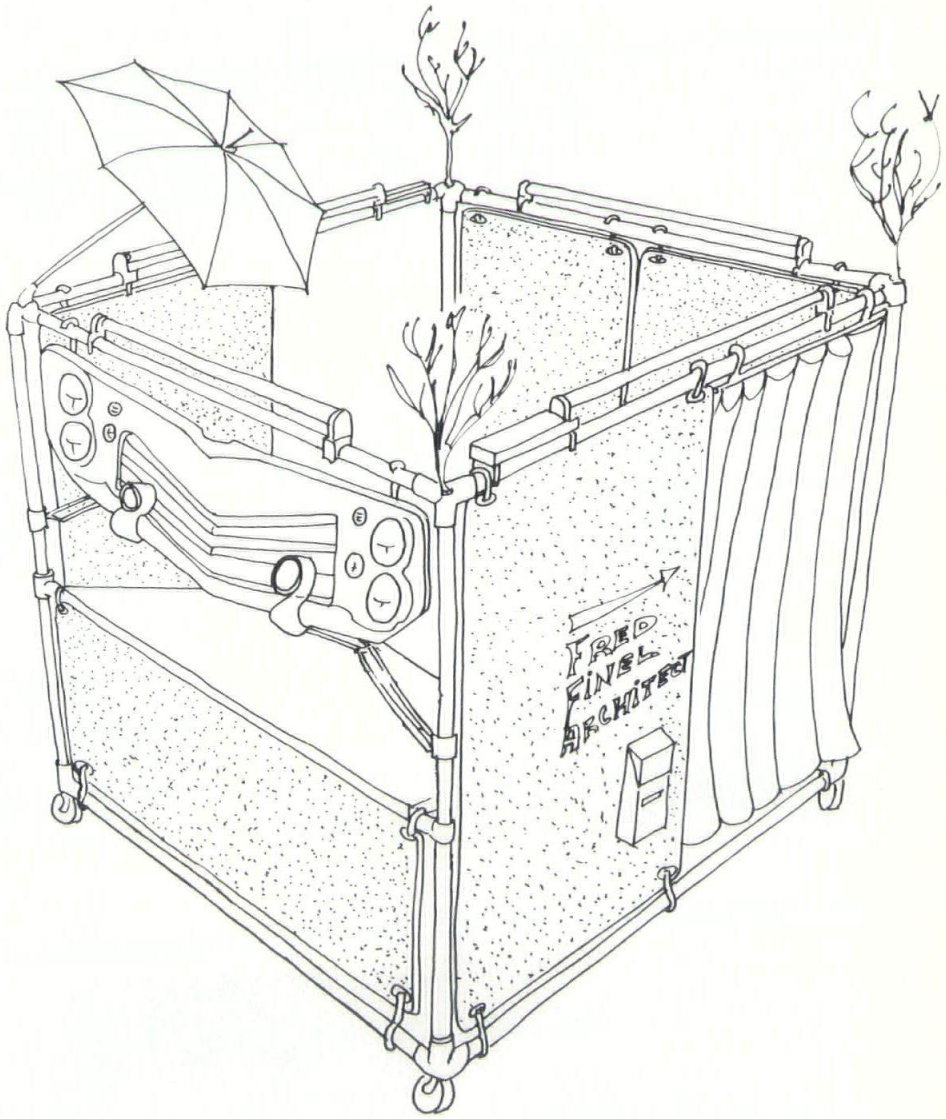
Work Station

The New Jersey School of Architecture at NJIT has been in existence for eight years and is currently headed by Dean Greenfield. Substantial growth of NJSOA combined with re-allocations of various studio spaces during this period produced the current disorganized conditions of the department's physical facilities. The accompanying workstation, initiated under former Acting Dean Barry Jackson, reflects one aspect of space reorganization now occurring at the Institute, as designed by Jonathan Daifuku, special lecturer at NJIT.

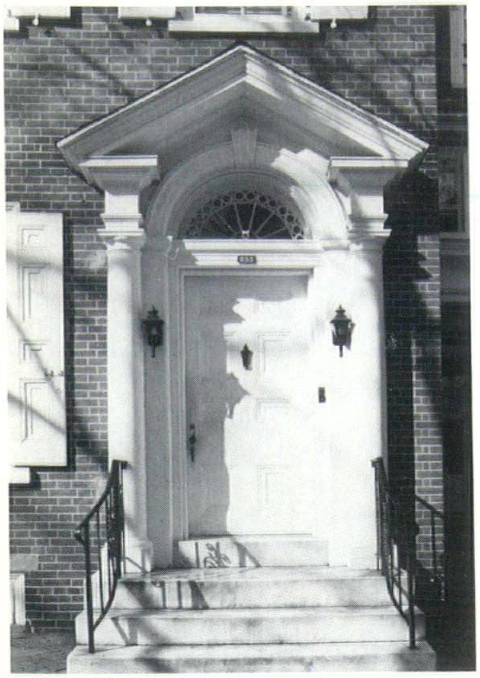
Two key considerations established prior to the design phase were size (maximum of 100 sq. ft. per student) and time and money (rapid implementation of a number of stations, no tooling costs, and minimal cost/station). This led to all components being adapted from readily available sources.

Each unit is an 8' cube with station frame and worksurface support elements of 1¼" nominal black steel pipe and "kee klamp" steel joints. Modular homosote panels with large grommets at each corner are attached to the frame with rubber coated "S" hooks, with the spring-like action of the rubber locking the panels into place. The ambient lighting system, attached to the frame with muffler clamps, operates on four 4' flourescent bulbs in plastic casings and two transformers. Draughting surface height is adjustable by releasing "kee klamp" joints and inclination is adjustable by locking into different "Nicopress" clamps (generally used for boating) strung along a 1/8" airplane cable.

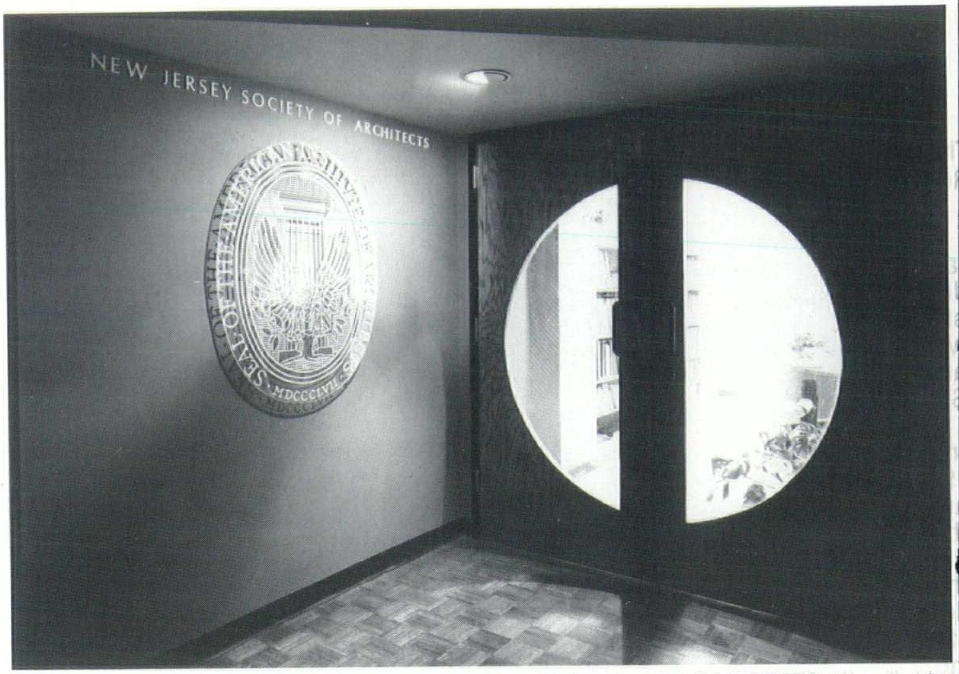
The prototype design affords creation of a "village" of stations which, with minor modification, can be clustered two and three units high. The mobility of units permit complete adjustments in the clustering and studio size, and also allows a student to retain his personal unit throughout his school career. Designed as a minimal environment with homosote panels defining review areas in open spaces, units may be customized internally (storage, doors, etc.) or externally (expansion, joining two units for communal workspaces, etc.). In fact, customizing is inherent in the design.



entrances

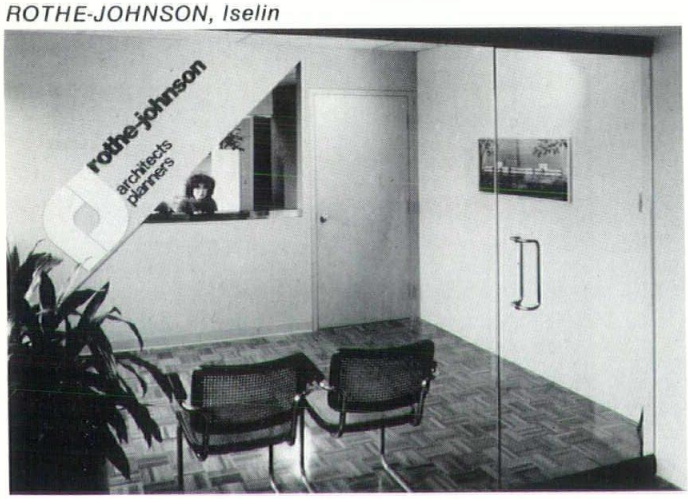


LAMMEY & GIORGIO, Haddonfield

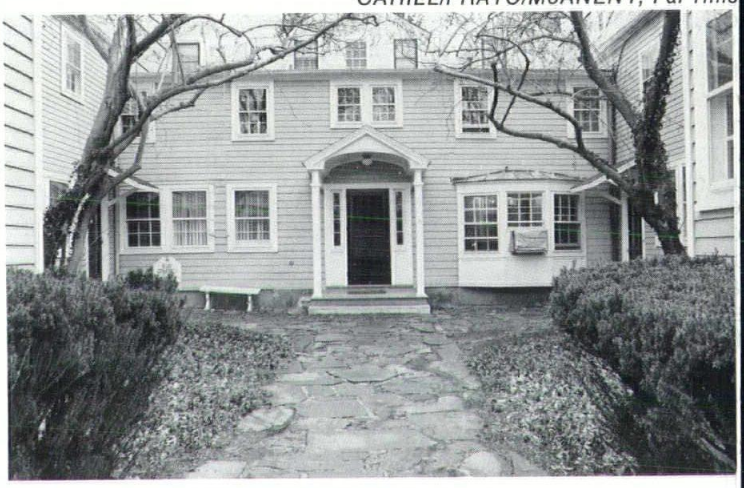


NEW JERSEY SOCIETY OF ARCHITECTS, Woodbridge

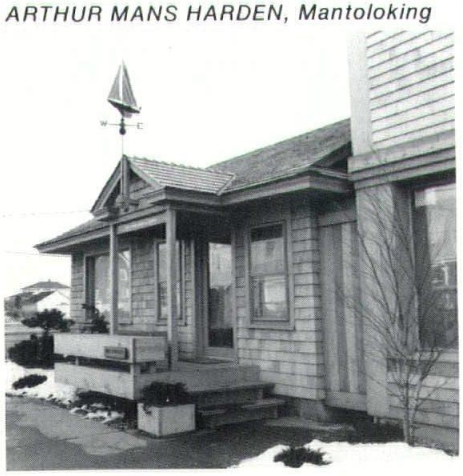
ROTHE-JOHNSON, Iselin



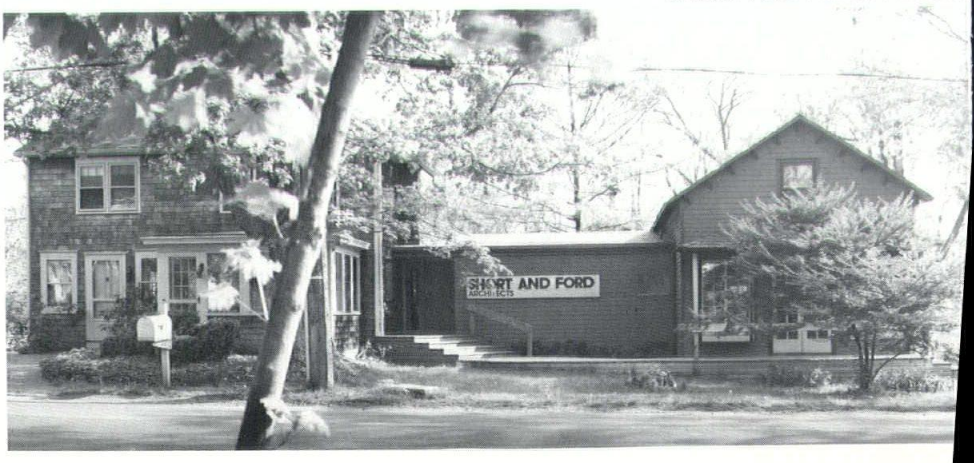
CAHILL/PRATO/McANENY, Far Hills



ARTHUR MANS HARDEN, Mantoloking



SHORT AND FORD, Princeton



ntroduction

he Jersey Shore and Shore Architecture

Robert Louis Palumbo, AIA

The Jersey Shore, once visited, will leave you with asting memories. The mere mention to a New erseyite of the words "seashore" or "going to the shore" will vividly bring to mind the smells of salt vater, ocean spray, sun and sand, salt water taffy nd the boardwalks of Long Branch, Asbury Park, Seaside Heights and Atlantic City.

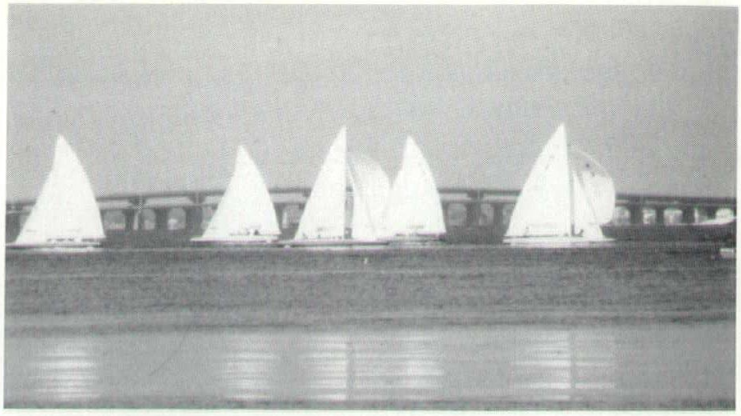
The architectural styles of the New Jersey shore ransverse a vast and wide spectrum; from the late 9th century and early 20th century Victorian style rchitecture boarding houses and hotels to "Lucy he Elephant" in Margate which is a national istorical landmark and is an eloquent testament to he late 19th and early 20th century style of seashore evelopment and architecture. Today's architectural tyles cover an even wider spectrum from the nodern beach house, solar designed beach houses, ole houses and casino hotels to the Haunted Manion of Long Branch and the Brigantine Castle.

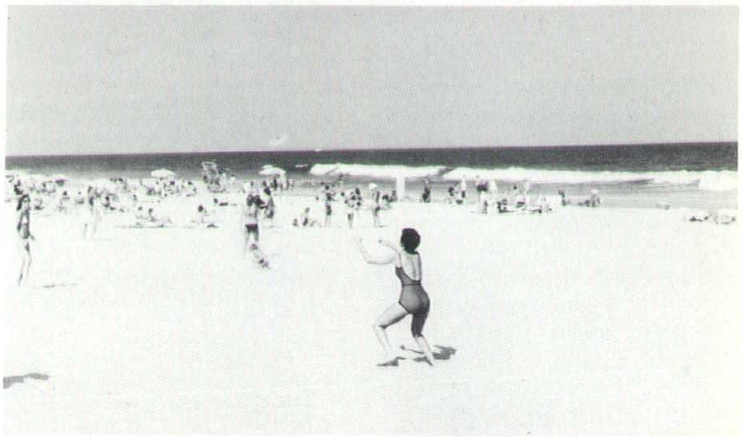
The 127 mile Atlantic ocean front of New Jersey rom Sandy Hook to Cape May is the region known ommonly as "the shore". However, like many parts f the state, it is extremely diverse. The region includes underdeveloped islands with egrets, various vater fowl and verdant meadows. It also includes he resort cities of Long Branch, Asbury Park and tlantic City whose "heyday" was over half a century ago and which now face all those modern urban ecay problems of block upon city block of abanoned buildings and of sub-standard housing that is ound in the urban areas of Newark, Camden or aterson. Only Atlantic City seems to be on the erge of returning to its former glory days because f casino gambling.

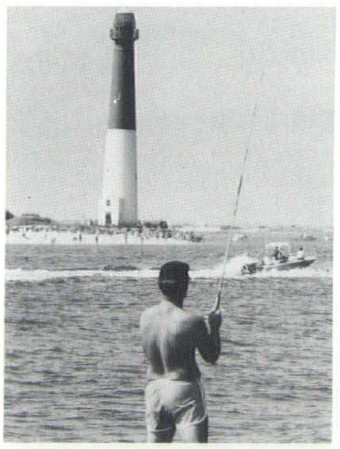
In 1976, a Constitutional referendum was passed uthorizing casino gambling in Atlantic City and as result, Atlantic City is in the throws of a building oom. Since the passage of the casino legislation, ght casino projects have received DEP construcon permit approvals under the Coastal Area Facili Review Act (CAFRA).

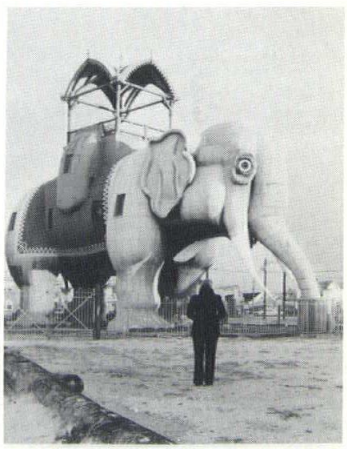
As design professionals who are involved in the esign and construction of various building projects ong the shore, Architects must be aware of two gnificant pieces of environmental legislation conerning the ocean front, barrier island and back bay gions. They are the Coastal Area Facility Review ct (CAFRA) and the Wetlands Act. Two new pening pieces of legislation which also will have a mar effect on future development and architecture of e shore region area are the Dunes Protection Act nd the Pinelands Preservation Act.

Through the use of innovative designs and with spect for the environment and nature, architects e being charged with a great responsibility to the eople of New Jersey. The following projects are on a sampling of what architects are designing and ilding along the Jersey shore today. These procts run the full range from restoration and renovaons to additions, alterations and new projects.



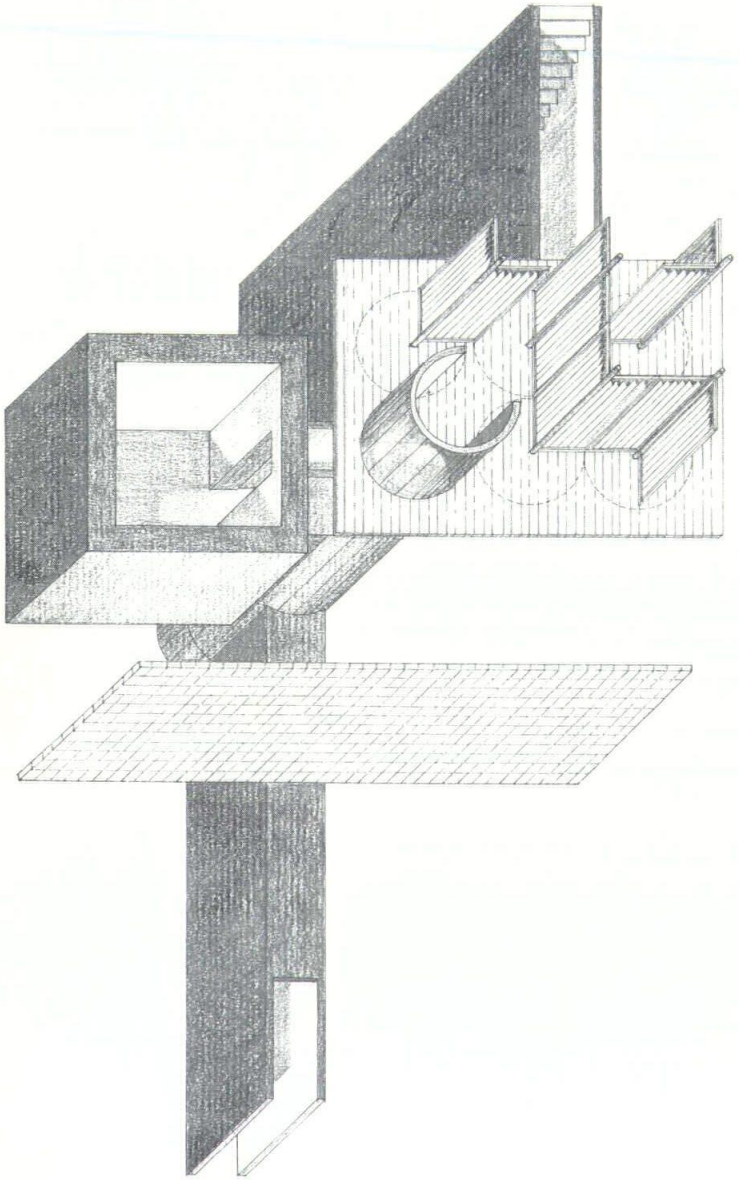


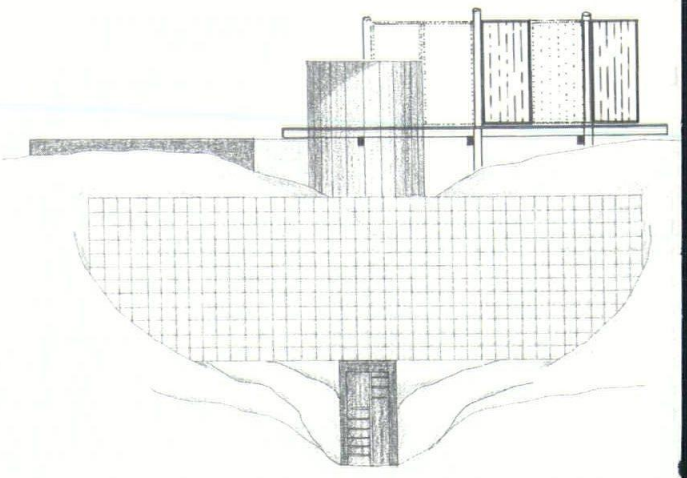




student project

Sandy Hook, New Jersey

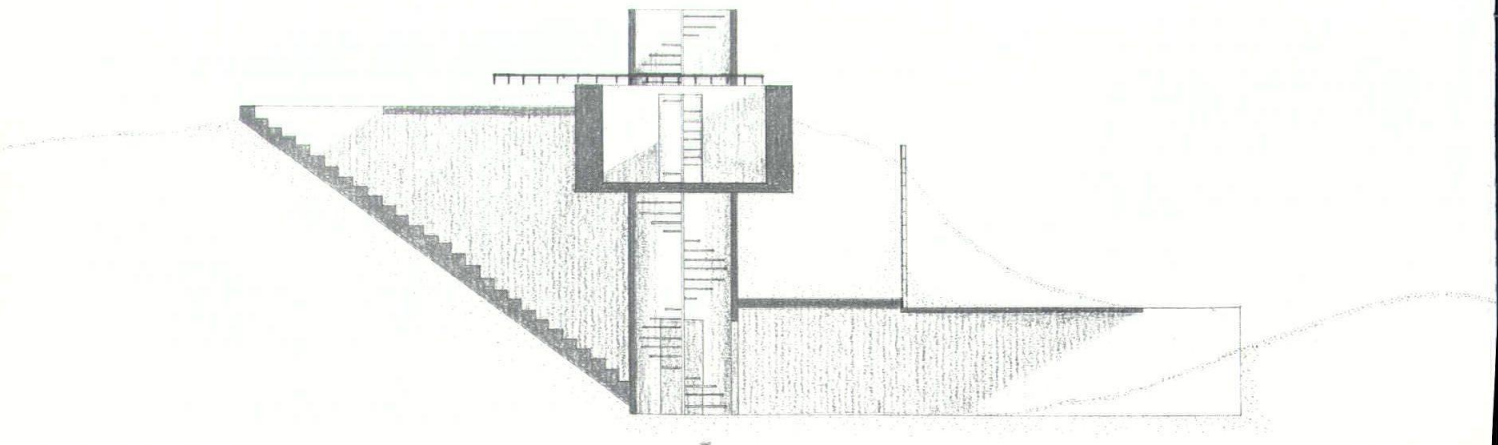




Joan Abel, an Associate member of the AIA, initiated and co pleted this project during the fall, 1979, design studio of Raimu Abraham, at Pratt Institute. It is the exploration of the dynami of the Sandy Hook, and an attempt to develop a place-orient structure for memory recovery, recall and fantasy. The proble which Ms. Abel posed for herself was to create a structure describe that which can only be understood in a dynamic conte in terms of movement, interaction, and transformation.

The glass block wall retains a cut-away section of the sa dune to enable a reading of the physical layers of the site. Laye of beach and dune sands and plant matter make up all of San Hook spit. The sand is fairly clean loose and therefore shi about readily.

The concrete structure is reminiscent of the fortifications the northern tip of Sandy Hook, whose vaulted, tunneled interi are hidden from view. Its simple forms provide protection: hiding place with a sense of security; except at high tide when t waters might wash into the tunnel entrance. But of course there an escape: up through the narrow stairs to the dunes or throu the spiraling staircase to the wind deck. Both means require degree of courage in order to navigate them. To the dunes a one is again on shakey ground. On the wind deck, however, a armed with an understanding of the forces, one can adjust t louvered panels to protect from the wind and sun, or to allow t cooling breezes and light to penetrate.



on long beach island

by: Sidney Scott Smith, AIA

Figure 1

Shore residential architecture is a unique phenomena. Built on tiny, very expensive lots, shore houses average 1700 sq.ft. heated area (raised Ranchers even smaller at 1,000 sq.ft.). Contemporary in style, they are designed to withstand sway from 30 to 50 knot winds and are usually elevated to see a piece of ocean or bay. Shore construction costs average 20% higher than the mainland, just like eggs and butter. Land costs up to 350% more due to scarcity of buildable lots.

Figure 1 shows a basic "upside down" scheme popular on the Island. Bedrooms are on the first floor where they are cooler at night, with the living areas on the upper level to maximize views. The kitchen is quite open and simple. The living space is wide open for entertaining long-lost friends.

Rooms are usually smallish to keep the total area down. 13'-5" x 15' master bedrooms and two 11' x 13'-5" bedrooms are sufficient for most vacationers. Minimize plumbing, it often freezes in winter and what vacationer wants to scrub extra bathrooms? 2½ baths are adequate (we get along nicely with 1½), with one-piece fiberglass tubs and showers.

Outdoor decks are important for sunning, snoozing and entertaining. At least two decks are a must. East and west decks allow both sun and shade all day long (see Figure 1). Inexpensive, with small live loads, decks can be slung out from the house at will (see Figure 2). Use 1x6 cedar floors, smooth side up, with 3/8" breather spaces in between. Don't use Hem-Fir, it's splintery on bare feet.

Shore houses are boxes, or a series of boxes on **stilts**. To qualify for Federal Flood Insurance the first floor must be at minimum elevation 10 ft. above Mean Sea Level and only light, purposely-flimsy "breakaway" walls are permitted under the house itself (see Figure 3). Then the wind starts blowing and causes the house to rock and sway. To reduce lateral movement either design a "foursquare" floor plan or else settle for knee-bracing which limits access to the underside for parking. Because shore prevailing winds, southeast in summer and due west in winter, are not 180° apart a thin rectangular shape always catches the wind and sways noticeably.

From the first floor upward, shore house construction is conventional. But down to grade, however, it's totally different because of **pile foundations**. Since pilings are tree trunks which can't be accurately set they are recessed 12 inches behind the wall above (see Figure 3). All four corners of the house are cantilevered thus, for instance, you can't place a stairway at a corner and still support the outer walls.

Pilings are pressure-jetted into the ground with their bottoms usually 10 ft. below Mean Sea Level. They are tapered, Wolmanized CCA native pine with minimum 10" diameter at the top. The **sides** do the supporting, not the bottoms. Their spacing is usually Code-limited to 8 ft. in the bearing direction; the architect must carefully plan to allow automobile access along the joist direction. Pilings have a habit of interfering with good planning.

Notched into the **side** of the pilings are the "bands" (girders) which are bolted to each piling with two ½" galvanized through-bolts (see Figure 4). The floor joists are anchored to the outer bands with Teco galvanized Trip-L-Grip connectors to resist wind uplift.

Avoid attics which bake in the hot shore sun. Use cathedral ceilings with clerestory windows for ventilation (see Figure 5). Use heavy (340#) shingles, the lighter 240's rip in the wind. Avoid any exterior painting unless you plan to repaint every two years. Avoid aluminum at all costs, it pits, flakes and quickly needs replacing.

Solar houses are beginning to catch on at the shore. Many people plan to retire to full time shore living with its clean air and quiet beauty. My own house (Figure 6) is full Passive Solar utilizing Direct Gain through oversized South windows, a solar furnace with rock heat-sink and mass Trombe wall which provides up to 110° air via transfer fans in the day and Indirect Gain through terminal storage at night. Without night insulation (to be added later) we get 50% of our heat from our solar system which was designed by an architect (myself). In the summer we reverse the procedure. With the top ribbon windows and a screen door open the solar furnace ventilates itself with no coverings needed (they would blow away in the wind) while at the same time ventilates the house by thermosiphoning.

This architect believes that Energy will play a major role in the design of shore houses in the near future, even vacation houses which still require light and power. Since land is becoming so scarce for new construction, solar retrofits of existing houses for heating, voltaic electric systems and wind energy devices will be the wave of the future.

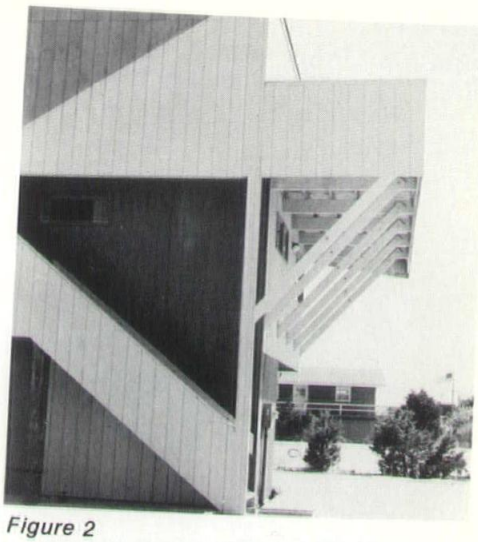


Figure 2

Figure 3

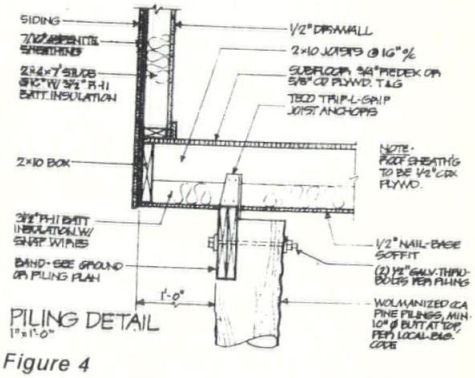


Figure 4

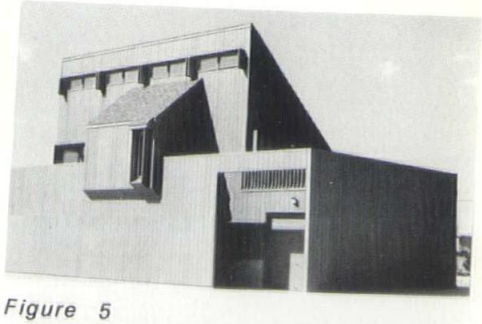
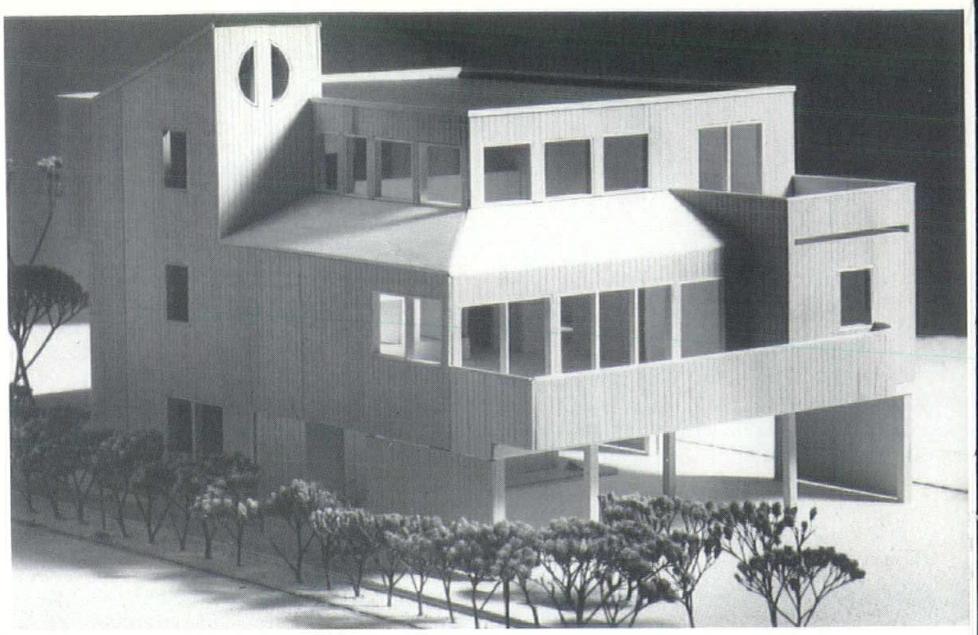


Figure 5

Figure 6

Private Residence
Cape May Point, N.J.



Architect:
Architects II Chartered
Atlantic City, N.J.

Architects II Chartered's design of this residence was dictated by several parameters: flood plain restrictions, local zoning restrictions, views, site orientation, and energy conservation.

The local flood plain ordinance restricts permanent, habitable construction to a minimum of ten feet above sea level which, on this site, is five feet above grade level. Side setback and height restrictions dictated a 35' maximum building width and 32' maximum height.

Located one block from the ocean, the most desirable views from the site are to the south and west. This was fortunate in that it allowed the major living spaces to orient to the ocean while also enjoying maximum passive solar gain. On the north side of the house are bedrooms, bathrooms, and kitchen with relatively small window area to provide insulation for the major living spaces from the predominant winter winds.

For purposes of temperature control, the house is divided into four zones: the living room and kitchen, the guest bedrooms on the first floor, the master bedroom and bath, and the remainder of the second floor service spaces. A system of motor-operated dampers, interior and exterior temperature and humidity sensors, four thermostats, and a micro-processor control the interior environment.

Because the habitable space of this house is required to be at least five feet above grade, the first floor was raised to nine feet to provide parking and storage below. Breakaway panels of exterior siding span from grade level to the first floor to give an appearance of permanence to the ground floor.

The openness of the living spaces, the exterior decks, and the views toward the sea provide this 2,000 square foot house with a spaciousness extending beyond the walls of the dwelling.

Private Residence
Monmouth Beach, N.J.

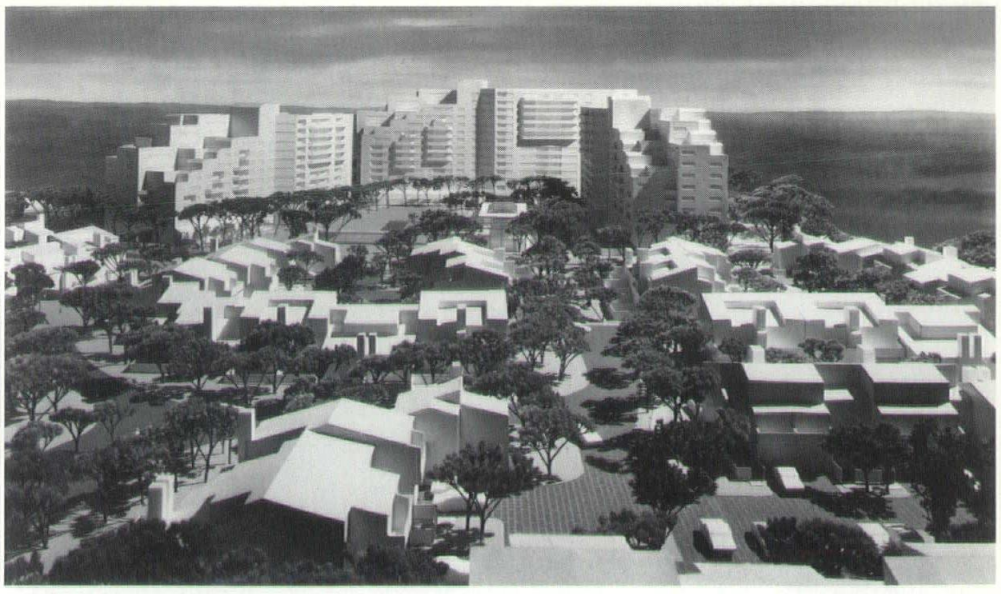
Architect:
Kaplan Gaunt DeSantis
Red Bank, N.J.

Both the romance involved with the ocean and the beach area and its dynamic natural forces were serious concerns for the owner and Red Bank Architect Kaplan-Gaunt-DeSantis, designer of this unusual residence. The house is a product of the owner's romantic, sea-loving desires and his practical eye to the forces of nature. The structure was owner built in literal terms and reflects his individual character in detail and decoration. Much was built of material collected by other adventures in construction.

Design perimeters were: All living on the top level with spectacular views; a crow's nest look-out and sun deck above that; and the first level above sand as a workshop (boat building) with several beds. A full deck wraps around the first level. A 26', 1928 day sailor was lifted to the top level and acts as the dining room. And, of course, the structure could not conflict with environmental forces for it would surely lose.

The entire structure sits on and integrates with pilings and deck at approximately 8' above the grade. This ensures survival during heavy seas, which often wash through the area. First of its kind on the shore in Monmouth Beach, it has become a landmark for local residents.

Vellington Estates
leasantville, N.J.



rchitect:
ruzen & Partners
ewark, N.J.

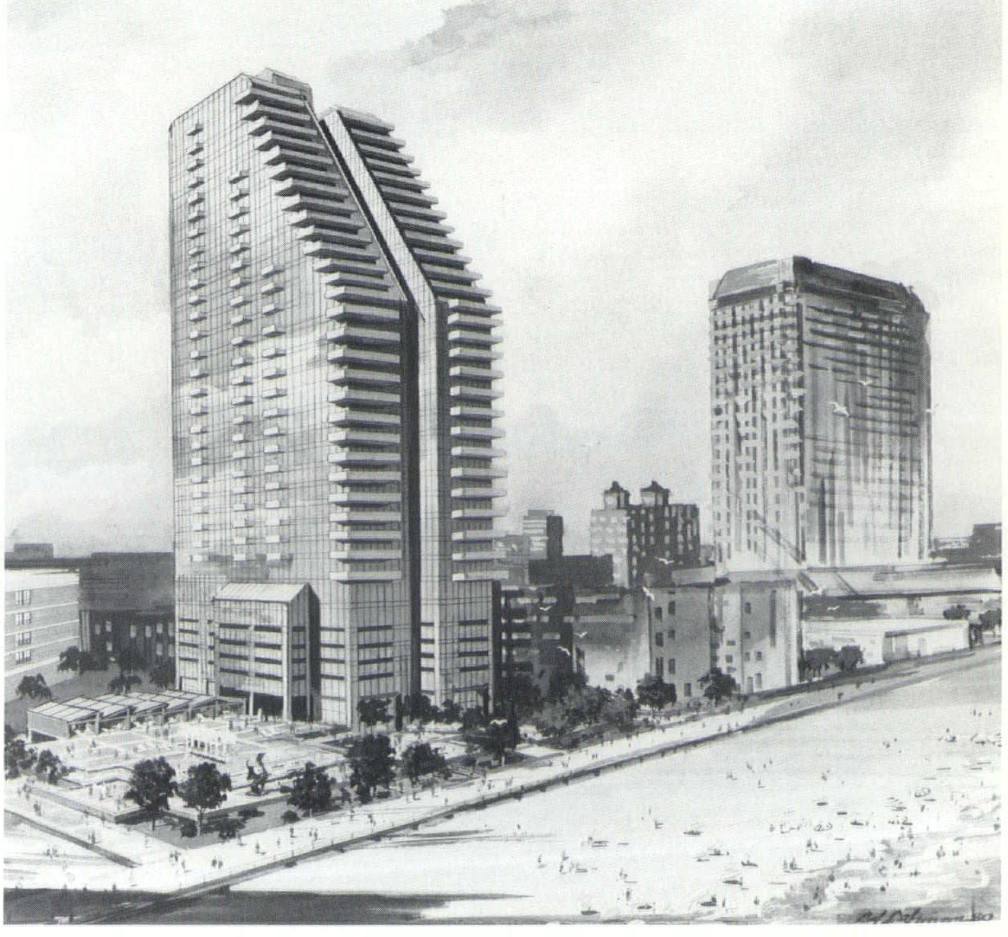
With the rebirth of Atlantic City, Gruzen & artners has designed and planned three xurious shoreside communities especial- suited for the often-neglected middle- come buyer.

Wellington Estates, in Pleasantville, is e first of the three projects to be built, th construction expected to begin in ne. Featuring 100 townhouses and 525 ondominiums grouped around a recrea- on deck, tennis courts and health club, the $60-million project represents cluster housing in its most positive form. "For the first time," says Burton Berger, partner-in-charge, "we have brought California cluster styling to the East, minimizing building use and maximizing aesthetics and lesiure time values."

Shoreview Terrace, also in Pleasantville, follows the same design principles, featuring mid-rise apartments and luxury townhouses, a glass-enclosed swimming pool, saunas and three all-weather tennis courts.

Still on the drawing board, is Sutton Place, which will be built on Long Branch's oceanfront. The 11-story condominium will contain 134 units; some with glass-enclosed sun rooms. Other amenities are valet parking, an outdoor dining terrace, cabanas, a pool, tennis court and health club.

orinthian
ondominiums
tlantic City, N.J.

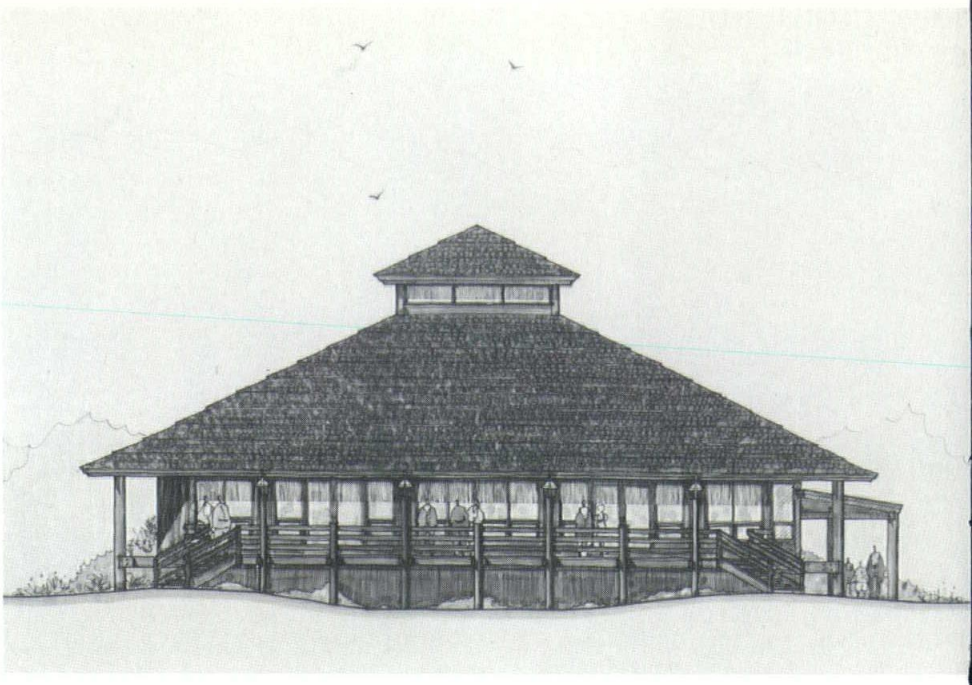


rchitect:
lartin F. Blumberg, AIA
tlantic City, N.J.

The firm of Martin F. Blumberg, Atlantic ty, designed this 187 unit luxury con- ominium project. Blumberg stated "a uni- ue exchange of air-rights with the adja- nt Hebrew Old Age Center locates the partments spacious terraced pool deck nd plaza to provide an uninterrupted ean view for the Homes' residents in rpetuity. The oversize pool contains foun- ins and a cascading waterfall along its oardwalk front."

Located in the Chelsea residential sec- on of the resort the project will provide a ansition between the Boardwalk's casino gh-rise zone and the low-rise residential ea to the south. The building is 34 stories gh and features a unique profile to reduce adows on the City's Boardwalk and each. The top 12 stories are terraced away om the Boardwalk forming luxurious full dth penthouse apartments facing the ean. In addition, the buliding features a ll floor of health, recreation, meeting and cial facilities for its residents.

Multi-Purpose Building
Beachwood Yacht Club
Beachwood, N.J.



Architect:
apid/Ronald T. Ryan, AIA
Red Bank, N.J.

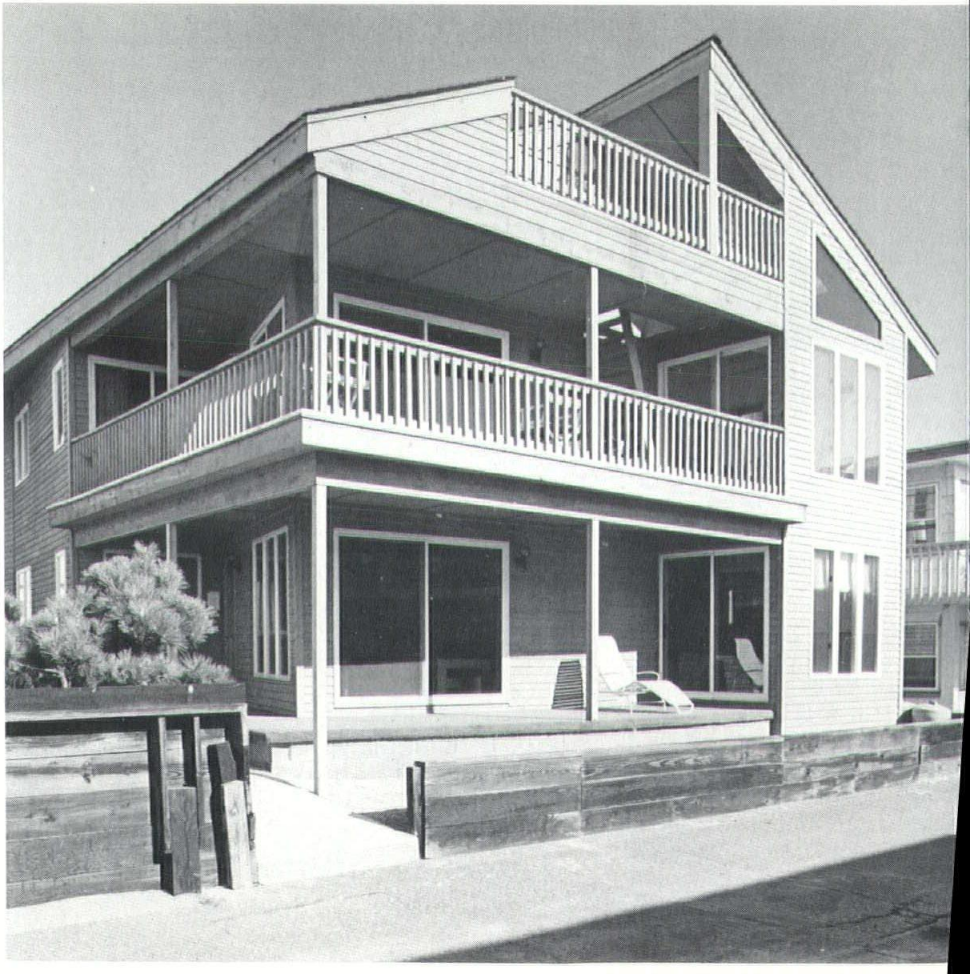
Red Bank Architect Ronald T. Ryan, AIA's design for a yacht club is presently under construction on a site overlooking the Toms River. The 3000 square foot structure will provide a meeting room for 200 persons with kitchen facilities and storage for small sail craft. The Beachwood Yacht Club is primarily a service club devoted to teaching youth boating skills and safety.

The building is wood pole construction with laminated beams and natural woo finishes, inside and out. Completion is ex pected by Summer of 1981.

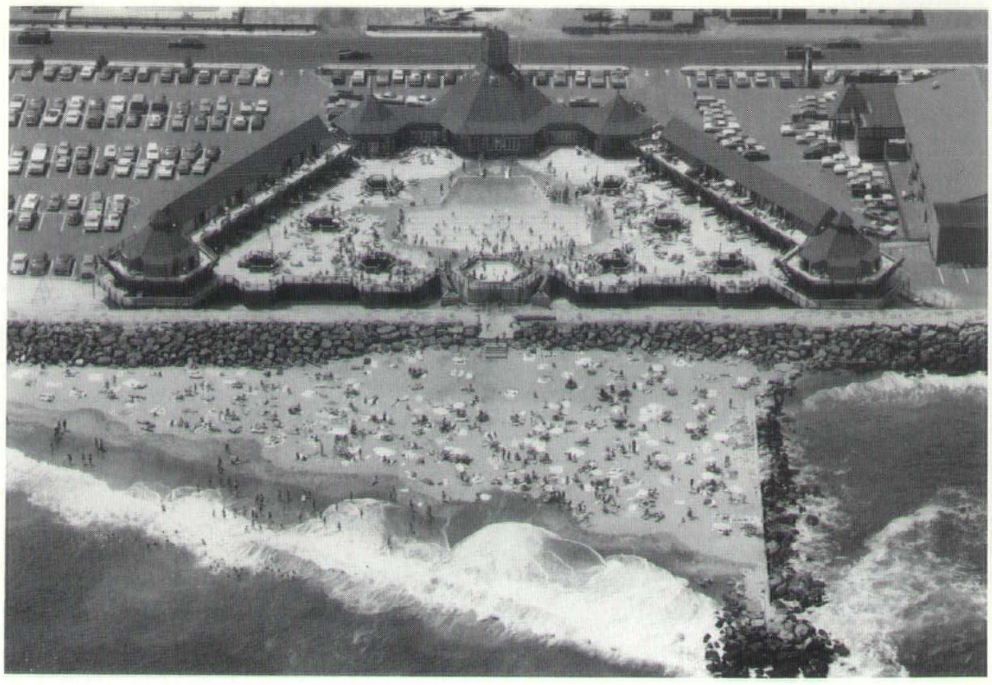
Hartley Residence
Ocean City, N.J.

Architect:
Manders/Merighi Associates
Vineland, N.J.

This non-descript shingle clad house was completely renovated by Vineland Architects Manders/Merighi Associates for a middle-age couple in Ocean City, New Jersey. The program required the complete gutting of their second-floor residence and the addition of two bedrooms and several decks, as well as a new kitchen and dining room and third floor observatory. The first floor was renovated into a three-bedroom rental unit. The entire exterior was insulated, re-sided in cedar clapboard siding, and vinyl clad replacement windows and sliding glass doors were installed, meeting the clients' wishes for a maintenance-free exterior in this harsh environment.



Tradewinds Beach Club
Sea Bright, N.J.



Architect:

Jerome Morley Larson, AIA
Red Bank, N.J.

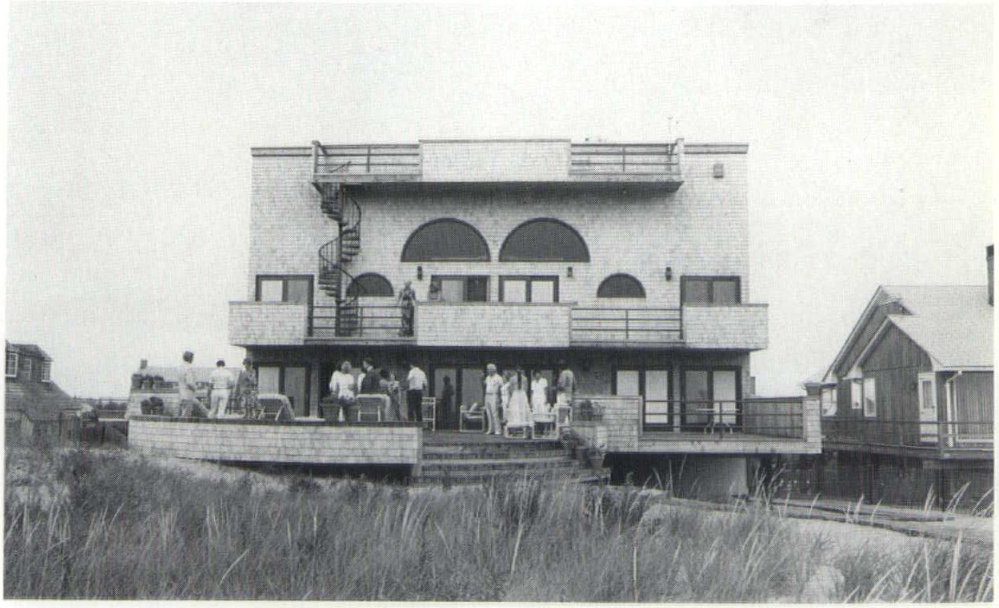
Architect Jerome Morley Larson, AIA, raised the pool deck of the Beach Club to provide an ocean view over the ten foot high sea wall. The resulting space underneath was used for some 400 bathhouses with frequent openings in the deck to afford access. Cabanas were placed on each side of the deck at a 60° angle to afford each one a view of the ocean.

The center building serves as control access as well as business offices, bathrooms, locker rooms, coffee shop, game room, lounge, and bar and was designed to be a focal point along an otherwise drab and dull Ocean Avenue.

The pool deck is set back from the edge of the sea wall so that during storms the waves can crash over the sea wall and primarily be absorbed in the sand. In a more violent storm the bathhouses below are designed independent of the structure so that a wave might possibly destroy some and run out thru the parking lot. The swimming pool, as well as the shape of the structure is designed as maximum reinforcement to wind and water.

The lower level is concrete block with two way concrete slab acting as roof and pool deck while the concrete is treated with Vandex waterproofing. From the pool deck up, the structure is heavy timber wood decking floor, walls and roof.

Cruz Residence
Bay Head, N.J.



Architect:

Tomaino & Tomaino
Deal, N.J.

Deal Architects Tomaino & Tomaino's design has a typical "Bay Head" exterior: white cedar shingles with painted wood trim. The house is built on pilings with the ground level housing guest quarters and a health spa (exercise room, sauna, steam whirlpool), for winter weekends, and a beach room for beach clean up and storage.

The main level contains a master bedroom and a "summer room" as well as regular family and entertaining areas. The summer room is not air conditioned, but has many operable windows for sea breeze. This room is heated by solar collectors, which also provide heated domestic water.

The second floor bedrooms for kids have a "view loft" which also serves as a sleeping area for guests. The "crows deck" at top facing ocean has a great view out to sea and back toward town and bay.

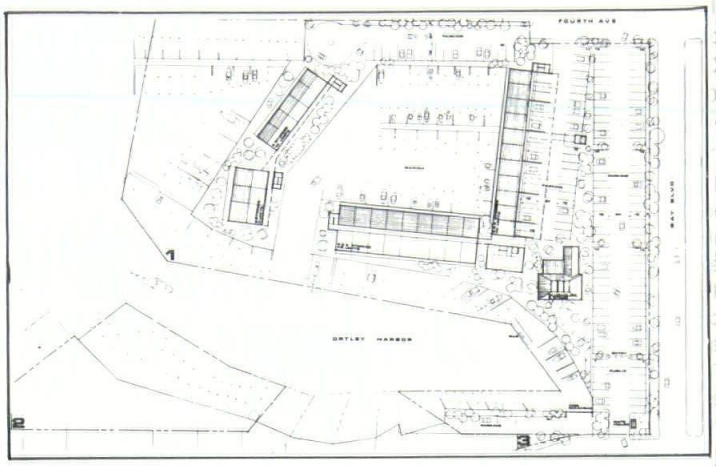
Yachtsmen's Anchorage
Boatel Complex
Ortley Beach, N.J.

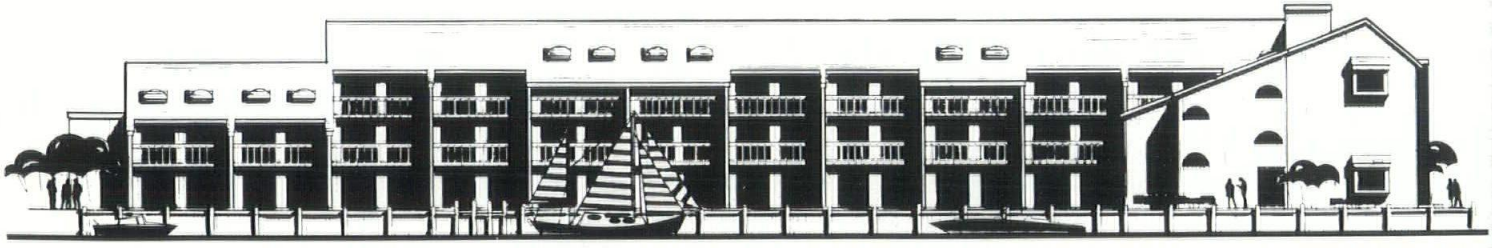
Architect:
Staruch Associates
Toms River, N.J.

Staruch Associates, Toms River Architects, is currently involved in converting an existing marina off Barnegat Bay into a "Boatel". The project, known as Yachtsmen's Anchorage, is a combination boat facility motel, from which the term Boatel is derived.

The assignment consists of refurbishing the existing marina into a 90 slip facility, providing 70 private slips at the disposal of the Boatel complex, and 20 slips which fulfill C.A.F.R.A. guidelines. The Boatel will contain 101 rooms, a majority of which are to be 400 square feet efficiency units. Two separate buildings to the west will contain larger units. The project will also be provided with a pool, small theme bar/restaurant, gas dock, and a ships store.

To maximize the irregular site and to harmonize with the scale of the adjoining residential areas, the building mass will be reduced from three stories to two stories at areas which are contigous with neighboring residences. The buildings are located to maximize their exposure to the marina, the Barnegat Bay views, and the sun for passive benefits and for active domestic hot water collectors.





Costa Videre
Longport, N.J.

Architect:
Tarquini Liszewski Plus
Camden, N.J.

This two acre bay front site, designed by Tarquni Liszewski Plus, was the last large parcel available for development in Longport. Its orientation and views are north to northwest and to the large bay and inlet. Its exposure given this orientation, was for minor passive solar influences. The placing of the dwelling units with orientation towards the bay, provides a continuity of life style in terms of boat and water uses with the expansion of the dock area. The interior drive and the drive along the southernly boundary of the site provies the necessary vehicular circulation for the enclosed parking for the residences, and open accessory parking for guests; this maintains an open and essentially public frontage to the bay and its vistas. The townhouse approach and the units designed with large window openings and decks facing the prominent views further increased its acceptability to the existing community and enhanced its appeal to clients for the proposed development. The exterior orientation has large glass areas and decks. The interior was planned for year round occupancy and provides for substantial living areas on the second level and all the privacy amenities needed in detached homes on the upper sleeping level. The choice of exterior materials was influenced greatly by the need of maintenance free materials while continuing the seashore aesthetic quality.

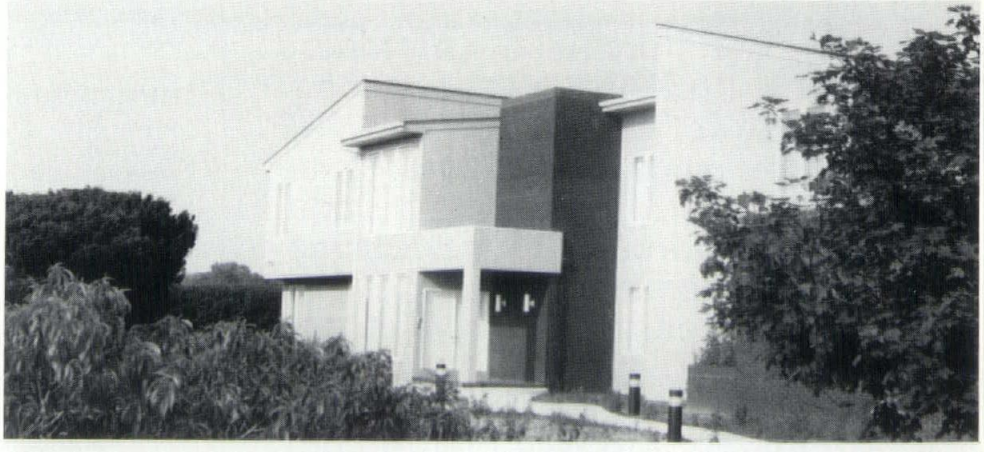
yramid House
oveladies, N.J.

rchitects:
lalcolm B. Wells
rewster, MA
ormerly of Cherry Hill)
ohn M. Kaiser, AIA
omerdale, N.J.

The Pyramid House has been an acclaim- Long Beach Island architectural and eographic landmark for the past decade. is residence is composed of 5,000 square et of interior living space which combined th 1,000 square feet of exterior deck sur- ces is sited on a 700 foot long lot at the st dune in from the Atlantic Ocean.

The building is site oriented so that all ajor interior spaces and exterior decks ve either a breath-taking ocean or bay ew. The main structural system is con- ucted of heavy glue laminated wooden ams which are cantilevered in many ans and tied together with heavy metal nnector plates and supported on 80 - 30 ot long pilings. Fire retardent treated ood shingles are the prime exterior sur- ce finish material utilized. Custom signed interior furniture is integrated into e exposed to view structural members roughout the house.

rivate Residence
lberon, N.J.



rchitect:
Vayne Lerman Design Group
Voodbridge, N.J.

The Wayne Lerman Design Group of Woodbridge responded to its client's request for a contemporary design with traditional elements and transitional materials in the design of a residence on a one acre site near the ocean.

The interior space dictated by client program requested large entertainment areas, with large kitchen, achieving a continuous flowing environment. The upper floor contains three bedrooms in addition to a master bedroom suite containing sauna, whirlpool bath, dressing area, sleeping area, and exterior deck with views of the ocean. The total house contains 4,600 square feet of living space.

The exterior window placement makes use of sun orientation and solidity for northern exposures. Exterior materials are cedar siding used against contrasting brick elements. Sloping roofs and various massing help diminish the scale of the house.

Materials were selected for ease of maintenance in light of salt air and extreme temperature differences from the summer to winter seasons.

The architecture makes use of curved surfaces and angular walls. Thus, creating an interesting rhythm and changing facade as one transverses around the perimeter.

Privacy was a very important criteria. Therefore, the exterior patio areas are discreetly located and bounded by a tennis court. The street elevation is buffered by existing foliage.

client interview

In this, our third in a continuing series of "client interviews," representatives of *ARCHITECTURE New Jersey* spoke with Mrs. June Adams, Director of the recently constructed **Somerset County/Bridgewater Township Library** in Somerville.

Completed earlier this year, the library is the product of the Trenton firm of **Bouman, Blanche, Faridy, P.A., Architects AIA.** We feel the project is unique in that the firm was hired only after a thorough interview/review process by local officials and librarians, and that the initial design took shape during an intensive two-day *charette* session.

We wanted to know the client's reaction to the process and the result. William J. Gallo, AIA and Philip Kennedy-Grant conducted the interview for *Architecture New Jersey.*

ANJ: *This building is unique in that it is both a county a township library. Were there two clients for the project, or w one person designated to coordinate consultants, architects a contractors?*

Mrs. Adams: *There was a large committee created that includ representatives from the county, the municipality and the libra commission. The League of Women Voters first proposed t joint library, so the two women who head the League's Libra Committee were appointed to the building committee as l representatives. Then, subcommittees were formed to choose library consultant to write the building program, to choose the chitect, and, finally, to work with the architect. In the end, three us worked with the architect on a day-to-day basis.*

ANJ: *After the program was written, did you invite a certa number of architects to seek the commission, or did you publi an announcement inviting applications from any and all chitects?*

MRS. ADAMS: *We used a form that we sent to the New Jers Society of Architects, which then published it in their Newslett We also informed, specifically, those architects whose librari we had seen and liked. We received something like 40 to responses.*

ANJ: *How did you initially screen the responses?*

MRS. ADAMS: *Mainly in terms of past experience in designi libraries.*

ANJ: *What was your procedure for the interviews?*

MRS. ADAMS: *First, we narrowed the number to be interviewed approximately six. We asked each of the applicants to bri slides, brochures, colleagues, engineers, and other consultan they regularly worked with to make a presentation to the comm tee. They came, one after another, all in one day. We followed-u the presentations by visiting the architects' offices.*

ANJ: *What part of the total procedure did you consider to be t most important?*

MRS. ADAMS: *Determining the quality of the people involved, a solutely! Something that's visually impressive can just be sho But the quality of the people, the architects and their consultant I found to be the most important thing.*

ANJ: *You mentioned that you inspected buildings that those a chitects had done previously.*

MRS. ADAMS: *We visited at least one library completed by eve one of them. We spoke to the people in those libraries. We aske questions: "How were the architects to work with?" "How is t building functionally?" "How do you like it?" "Should anythi have been done differently?" Also, it was especially useful for to visit the architects' offices. In some cases, we left feelin "This is a solid company." In other cases, we felt, "They cou disappear tomorrow." We saw how the architects related to t people who worked with them. Seeing the architects on their hon ground, combined with viewing their buildings, was probably t most decisive factor in choosing our architect.*

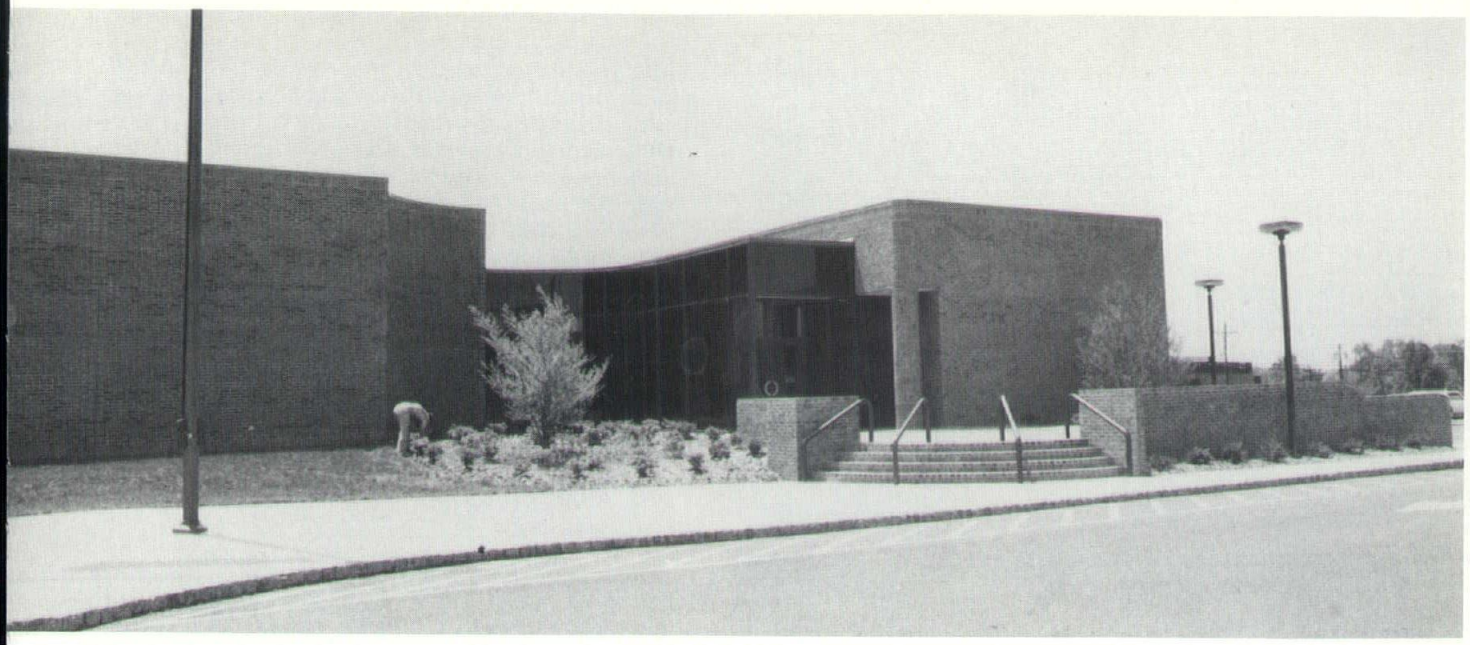
ANJ: *Do you think it would be proper, or a responsible expe diture of public monies to consider a firm that had never worke on a library, or perhaps one that did not have a large staff b somehow convinced you that it was qualified to execute t work?*

MRS. ADAMS: *We did not rule out anyone simply on lack of e perience. Our decision was based on the entire balance of thing I would say it would be an appropriate expenditure of pub funds, if there were factors that led you to believe that a person firm had the kind of imagination or spirit you were looking for. considered that in our discussions.*

ANJ: *Was there anything specific about Bouman, Blanche, Fari that convinced you that they were the right firm for the projec*

MRS. ADAMS: *It was personality, their emphasis on the fact th they still had a lot to learn. The various members of the firm seemed to work well together, and we liked their design for t Hamilton Township Library very much.*

ANJ: *Another unique aspect of this project is that the initi design was done in a charette, that is, it involved intensive se sions between the library staff and the architects over a two-da period. How many of your people were involved directly?*



RS. ADAMS: *I was able to have most of my staff there, which rst have been at least 40 or 50 people, on various days. We uldn't all come at the same time. Some came in the morning, me in the afternoon, and some the next day.*

J: *Was it advertised in the paper that the architect was doing s?*

RS. ADAMS: *No, but every mayor and council in the county, and ery library board and librarian in the county were invited. There re a number of councilmen, a mayor or two, and a fair number ibrary board members from other libraries who attended. Most- however, it was our staff of librarians who attended.*

J: *Were you present the whole time?*

RS. ADAMS: *Yes, and the library consultant was also there the ole time.*

J: *Do you think the procedure was successful?*

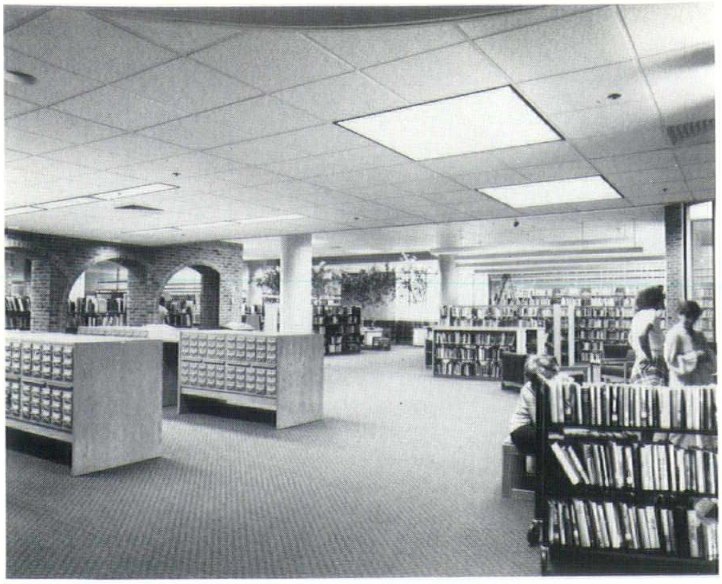
RS. ADAMS: *Yes. I thought it was fascinating to see the way the hitects drew circles, made connections, related things to one ther, and argued about how they would work. It worked very ll. I remember, for instance, when the consultant said, "This d catalogue should be close to the circulation desk," and I d, "No, it should be near the reference desk." The architects olved the conflict by putting the card catalogue halfway bet- en the circulation desk and the reference desk. Also, I wanted staff areas all to flow into one another, to make the staff feel re psychologically integrated. By having staff areas flow ether, people intermingle and feel more like one organization.*

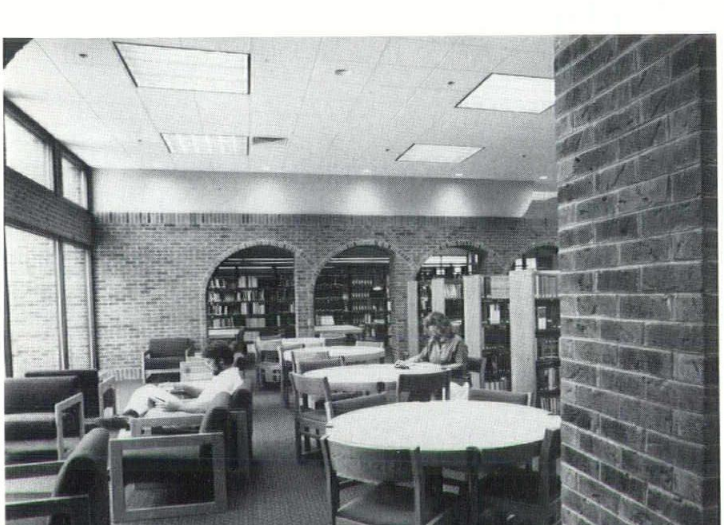
J: *Quite often, after hiring an architect, the client expects not see completed renderings until the next time they meet. Did gain an insight into the process of architecture by seeing se diagrams and bubbles develop through the charette pro- s?*

S. ADAMS: *Yes, very definitely.*

J: *You were very careful about giving the architect a program t had already been established, and your hiring process was y comprehensive. Were there other criteria, perhaps a little re subjective, that you asked the architect to satisfy, such as image you wanted the library to have? Were these concerns ressed to the architect?*

S. ADAMS: *Not really. We only said that we would like to have eautiful building, a building that is warm and welcoming, one t says "come on in." We wanted neither a modern building, nor old-fashioned building, but one that was timeless. There's nething timeless about brick arches. After having seen how*





beautiful the arches were in the Madison Library, we wanted to clude arches in our library.

ANJ: *How smooth was the construction process? That can be tense period in a project, especially if the client has been ve close to the design process.*

MRS. ADAMS: *I attended every job meeting. Although I tried n to interfere, there were times I wish I had something more to ad*

ANJ: *Did you feel there was good cooperation between the chitects and the contractors?*

MRS. ADAMS: *I felt there was very good cooperation. It seemed me that the contractors liked and respected the architect a were willing to work with him. Some of the contractors co mented more than once that this was an architect who was w ing to admit it, if he made a mistake. If something went wrong, didn't blame everything on them. He said, "I made a mistake. W you fix it for me?" They worked very well together.*

ANJ: *What about the reception that the architects' office had f the workers afterwards, as an unofficial dedication ceremony?*

MRS. ADAMS: *It was a great idea. Everyone loved it. One of t contractors said to me that Jim (Faridy) treated them gentlemen. There was a great sense of pride in the workmen w worked here. I heard them grumbling more than once, but th clearly took pride in what they were doing and were proud of when they had finished. Jim told me how he walked up the ste one morning, looked at what they were doing, and said, "Would it be nice if that brick was in a herringbone pattern?" Then he ad ed, "I know it's too late, and it's expensive, so forget it." He car back the next day and there was a herringbone pattern in t brick.*

ANJ: *Now that you've been living in the building for awhile, do y find it meets your original expectations? Does it look the way y thought it would?*

MRS. ADAMS: *It's more than I imagined it would be. It's mo beautiful and much more inspiring than I expected it to be. Fun tionally, it works well. I'm satisfied, except that the referen desk could be nearer the reference books. Other than that, I do know of anything I would change.*

ANJ: *You are obviously very pleased with your new building, a with your architect. Would you care to summarize your feelin for your new home?*

MRS. ADAMS: *It's really a lovely atmosphere. Initially, when I sa I'd like to have brick and wood and texture, I never thought I wou get it. When I said it would be nice to have arches, I didn't thin would get them, and I certainly never expected everything to be pretty, so full of details. I appreciate the building more every da My husband calls it a low-vaulted cathedral. There's a feeli about it that's spiritual, tranquil and quietly impressive. Peop are hushed in this library without anyone having to hush them*

what is architecture

James W. McCormack, AIA

ar·chi·tec·ture (är'kə-tĕk'chər) *n. Abbr.* **arch., archit. 1.** The art and science of designing and erecting buildings. **2.** A structure or structures collectively. **3.** A style and method of design and construction: *Byzantine architecture.* **4.** Any design or orderly arrangement perceived by man: *the architecture of nature.* [Old French, from Latin *architectūra*, from *architectus*, ARCHITECT.] —**ar'chi·tec'tur·al** *adj.* —**ar'chi·tec'tur·al·ly** *adv.*

Architecture New Jersey is initiating a new series of articles which will help to explain the nature of architecture. These articles will encompass all aspects of our art, profession, and business. They will present practical as well as theoretical points of view about this important human activity. We intend to go far beyond the simple dictionary definition quoted above since the architecture of our rapidly changing technological world is anything but simple. In fact, the scale of architecture ranges from an individual's space to the entire physical environment of mankind. It consists of individual buildings, whole cities, and all the places in-between. It is a means of organizing complex social functions and providing places for them to happen. It involves the resolution of social, economic, and political forces. It is a tool for extending the limitations of humanity by creating a beneficial micro-climate. And finally, architecture is the art of composing space, form, light, texture and color to affect the human spirit.

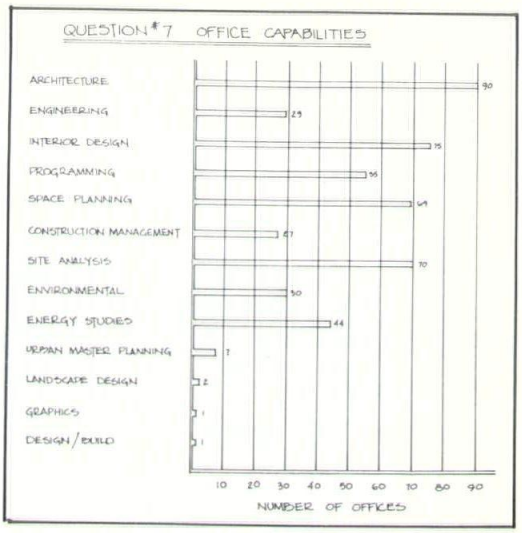
We plan to represent many points of view by authors with first-hand experience in the architectural profession. We recognize that the architectural experience is different for educators, practitioners, managers of design and construction, developers, government and corporate architects, journalists and all others who will fill the multiple roles of today's architect. We intend to involve a comprehensive understanding of the nature of architecture by representing a wide range of individual opinion.

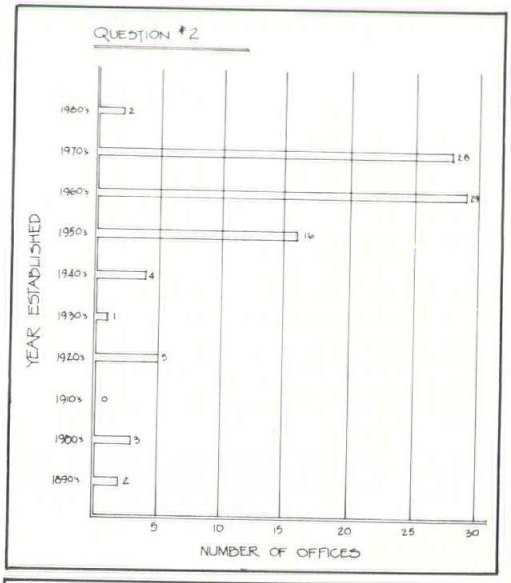
Recently, the Editorial Board developed a statistical survey of member firms and individual members of the New Jersey Society of Architects. The first two articles in this series will use these statistics to create a profile of the state of architectural practice in New Jersey today. The results of the member firms survey are graphically presented here along with an interpretive article. The individual member survey will be presented in the next issued of ANJ.

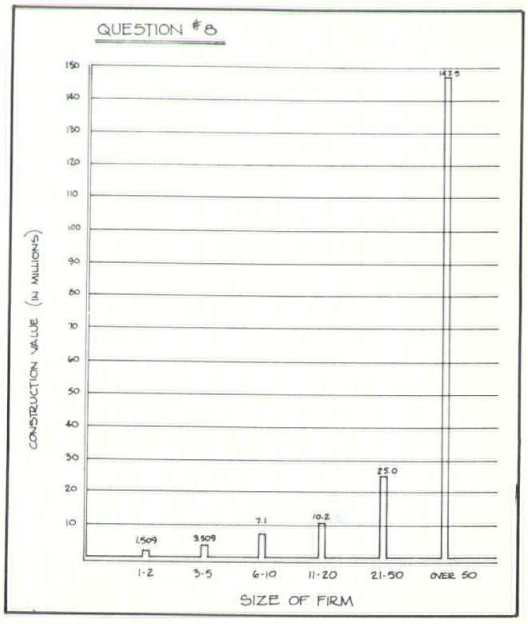
Architecture New Jersey's Editorial Board, as an initial step in its "What is Architecture?" series, surveyed N.J.S.A. member firms so that a profile of those organizations practicing architecture in New Jersey could begin to be defined. The Board's feeling is that the more known about who is in the profession, the more known about architecture.

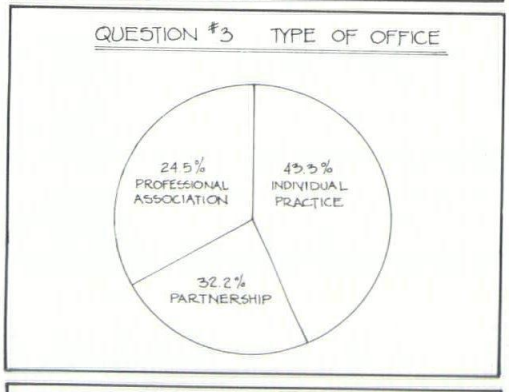
Among the interesting trends and patterns identified in the survey are the following:

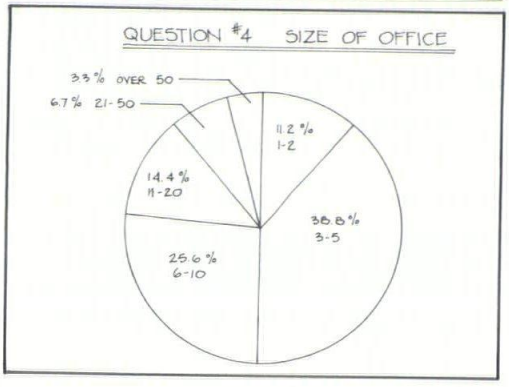
- *Architectural practice has experienced a very significant recent growth in New Jersey: 83% of those responding were founded later than 1950 and 65% later than 1960.*
- *Approximately two of every three firms responding have two or more principals.*
- *Approximately two of every three firms responding are from three to ten persons in size.*
- *The predominant firm capabilities, aside from architecture, lie heavily in the interiors field: interior design, space planning and facility programming.*
- *Approximately two of every three firms responding are involved in new construction projects.*
- *Many firms practice outside of New Jersey and as joint ventures with other architectural firms.*

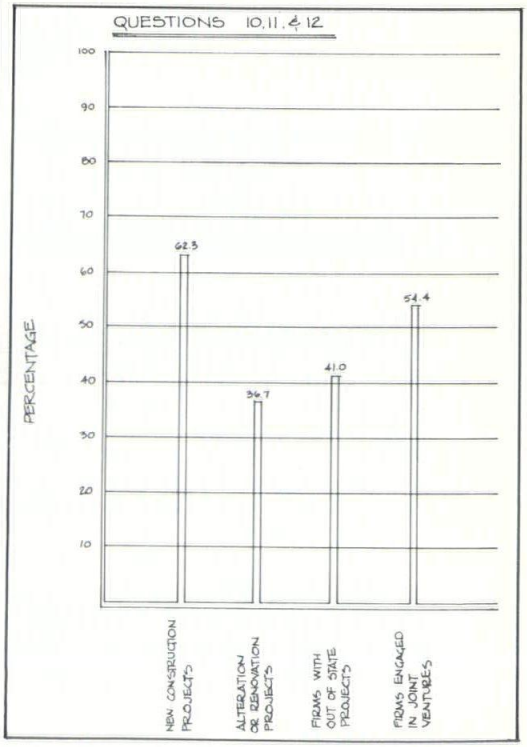












PROGRAM

1981 Convention
The Playboy Hotel
Atlantic City
October 22-24

THURSDAY, OCTOBER 22, 1981

9 GOLF — SEAVIEW COUNTRY CLUB

11 EXHIBITORS' REGISTRATION

1 OPENING OF CONVENTION

1-6 ARCHITECTURAL & EDUCATIONAL EXHIBITS

4-5:30 WINE & CHEESE PARTY

8 or 10:30 PLAYBOY FANTASY SHOW

FRIDAY, OCTOBER 23, 1981

9-10 COFFEE HOUR
HOSTS: MIELACH/WOODWORK

9-6 ARCHITECTURAL & EDUCATIONAL EXHIBITS

10-11:30 WORKSHOP —
TO GROW OR NOT TO GROW
MODERATOR: Robert Sturgis, FAIA, Cambridge, Mass.
PANELISTS: J. Robert Hillier, FAIA, The Hillier Group; Edward Rothe, AIA, Rothe Johnson Associates; Bartholomew Longo, Esq., Hoagland, Longo, Oropollo & Moran

12 SANDWICH LUNCH—EXHIBIT AREA

12:30 WOMEN'S LUNCH & FASHION SHOW

2 WORKSHOP —
ORGANIZATIONAL CRISES — DISASTER OR OPPORTUNITIES FOR FUTURE GROWTH?
Herbert A. "Bud" Hoyles, President, Hoyles Associates, Management Consultants, West Vancouver, British Columbia

THEIR INTEGRITY — OUR BEGINNING
Four showings — before and after Workshops

2-5 ARCHITECTURAL SECRETARIES

5 COCKTAIL PARTY
HOSTS: DOW CHEMICAL CO.

SATURDAY, OCTOBER 24, 1981

9-10 COFFEE HOUR
HOSTS: MIELACH/WOODWORK

9-1 ARCHITECTURAL & EDUCATIONAL EXHIBITS

10-11:30 WORKSHOP —
ALL THAT GLITTERS IS GOLD
Vijay Kale, Director of Design, Emery Roth and Sons; James W. Rhodes, AIA, Rhodes Design

12 SANDWICH LUNCH—EXHIBIT AREA

1 EDUCATIONAL EXHIBITS CLOSE

1:30 JURY COMMENTS ON ARCHITECTURAL AWARDS

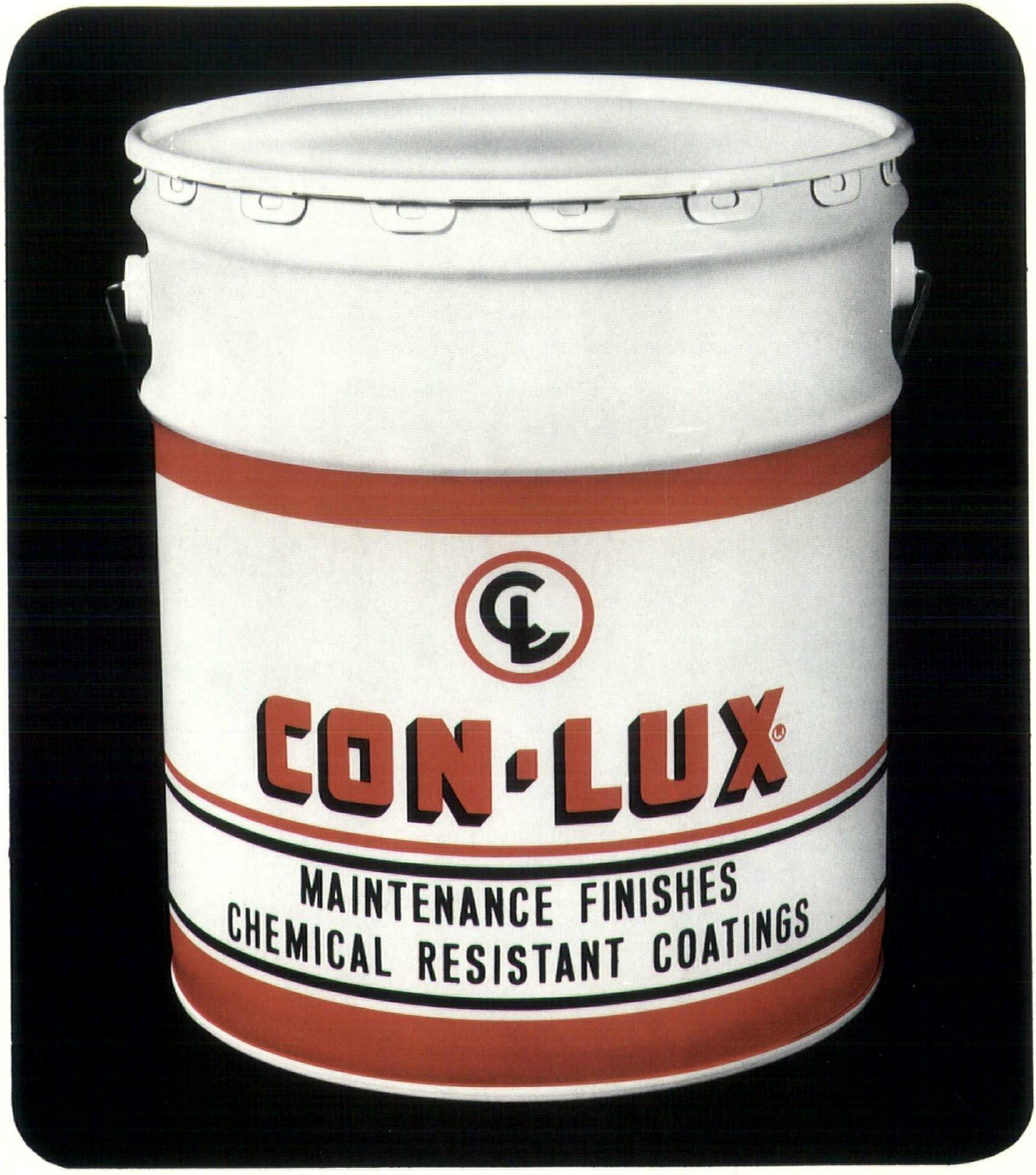
3:30 ANNUAL MEETING

6:30 PRESIDENT'S RECEPTION
HOSTS: LIBBEY-OWENS-FORD

7:30 PRESIDENT'S BANQUET
Honoring Paul J. DeMassi, AIA
President, New Jersey Society of Architects
MASTER OF CEREMONIES: J. Robert Hillier, FAIA
PRESENTATION OF AWARDS
DANCING UNTIL MIDNIGHT

Mr. Architect:

THIS COULD BE THE MOST IMPORTANT PRODUCT IN YOUR SPECIFICATIONS



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